



The Rhumb Line

Maine Maritime Museum

September 2000

Number 23

Vessels at Rockport, Maine, Sometime between 11 August and 15 September 1885...

By Nathan Lipfert, Library Director

The large vessel in the accompanying photograph is the *Frederick Billings*, launched on 11 August 1885, from the Carlton, Norwood & Company yard at Rockport, Maine. The *New York Maritime Register* for the following day called her "the second largest ship ever built in the United States, and the only 4-masted ship." The *Billings* measured 2,629 gross tons, so she was definitely a large vessel at that time. However, it is not clear what vessel is being considered the largest ever built—the *Maritime Register* had misreported the *Henry B. Hyde*'s

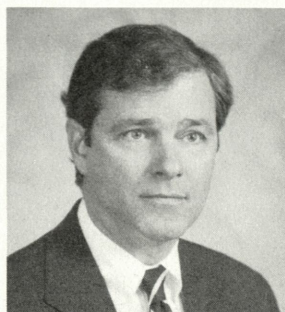
tonnage as 2,783 the previous year (actually 2,583). The reporter could also have been referring back to *Great Republic* of 1853. If so, however, it should have brought to mind that *Great Republic* also was a 4-master as was *Ocean King*, built by Capt. N. L. Thompson at Kennebunk, Maine, in 1874.

The *Billings*' rig was what we would call a four-masted bark today — square-rigged on fore, main, and mizzen

Continued on page 9



*Our Mission is to collect, preserve and interpret materials relating to the maritime history of Maine
and to promote an understanding and appreciation thereof.*



From the Chart Table

The gathering in Portland Harbor this past July of the vessels of OpSail Maine 2000 provided the Museum with numerous opportunities to explain to inquirers its historic significance. The media and various organizations promoting tourism and Things Maine wanted to know "why" the event was worthy of Maine's attention. Of course these questions were easily answered. Maine is a unique maritime place, and there are countless examples why this is so. But wait! Serious maritime people are supposed to recoil at the term "Tall Ship." It has no traditional nautical or technical definition. As it happens, 400,000-plus people came to Portland, drawn by an urge like that described in Masfield's *Sea Fever*, or like Melville's urbanites' irresistible press to the very water's edge. The seduction of the Tall Ship worked for them, whether some of us acknowledge the term or not.

And looking around the Portland waterfront at the beautifully-maintained *Eagle*, *Cisne Branco* and *Libertad*; or the venerable *Bowdoin*, *Lettie G. Howard*, *Isaac H. Evans* and *American Eagle*; or even the respectful *Harvey Gamage*, *Spirit of Massachusetts* and the wayfaring *Californian*; let alone our friend the *Sherman Zwicker* and our own *Maine*; one could only marvel at the variety and intensity with which traditional methods of seafaring are being preserved and celebrated around the world – and in Maine. The Museum was proudly represented by its little pinky schooner *Maine*, which took her place in the Parade of Sail as it passed Portland Head.

We welcomed thousands of visitors while tied up at Portland Yacht Services. To these folks we explained that *Maine* was a replica of an indigenous 19th-century working vessel; that she was built from lines taken off a half-model carved at East Boothbay in 1832; that she was constructed of oak using largely traditional methods, including treenail fastening. We explained that pinkies were primarily used for fishing but that their utility included all manner of cargo carrying. In other words, we talked about Maine's maritime history to people from Maine and people from Away – each of them drawn by the concept of a Tall Ship gathering. So, we would have to say, give us a Tall Ship gathering any day, with or without the stars to steer them by.

Tom

Thomas R. Wilcox, Jr.
Executive Director

The Rhumb Line Number 23 September 2000

The Rhumb Line is a quarterly newsletter of Maine Maritime Museum, a non-profit museum institution.

Editor-in-Chief: Thomas R. Wilcox, Jr.

Issue Editor: P. C. F. Smith

Contributors: Darcie Lincoln, Nathan Lipfert, Barbara Potter, Stacy Rus, P.C.F. Smith, Tom Wilcox, Anne Witty

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Maine Maritime Museum

243 Washington Street

Bath, ME 04530

(207) 443-1316

FAX (207) 443-1665

www.bathmaine.com

e-mail: maritime@bathmaine.com



Annual Meeting of the Membership

SATURDAY, 16 SEPTEMBER 2000

Marks the Museum's Annual Meeting of its members...

- 10:30 AM Coffee and Donuts
- 11:00 AM Annual Meeting
Election of Trustees
- 12:00 PM Visit the Museum's snack bar or bring
a picnic lunch
- 1- 5 PM Enjoy Indian summer on the Museum
grounds and view the newly restored Naptha Launch in
the Jewett Building!

For more information, please call 443-1316, extension 344.

SAVE THE DAY!



Small Point

William Russell Bennett, a passenger aboard the Downeaster *Henry B. Hyde* from New York to San Francisco in the spring of 1894, noted that "tongues & sounds" were served for breakfast on April 4th...along with dishes of hominy and baked beans. Perhaps less than familiar to modern palates, "tongues & sounds" was prepared from cods' tongues and cods' sounds (swim bladders), once considered delicacies in maritime New England. One writer likened "sounds" to deep-sea scallops. Dried sounds were ground up to produce isinglass, a clear gelatin.

Bennett noted a full week's menu in his journal, now featured in the exhibit *Ports of Call: Maine Seafarers Voyage the World* in the Crooker Gallery.

Pirates' Party

October 27, 2000

6:00 - 9:00 PM

This ever-popular family event will celebrate its fifth successful year this October 27. Come as a pirate or a mermaid, ghost or ghoulie, but be sure to come! As always, the evening promises music, stories, treasure, and adventures galore. Whether this is your first treasure hunt or your fifth, the fun and excitement at Maine Maritime Museum will be remembered long after the cider and caramel apples have been forgotten.

Tickets prior to the day of the party: \$4 per person or \$15 for members of the same household. At the door: \$5 per person or \$20 for members of the same household.



Current Exhibitions

Ports of Call: Maine Seafarers Voyage the World.
Crooker Gallery.

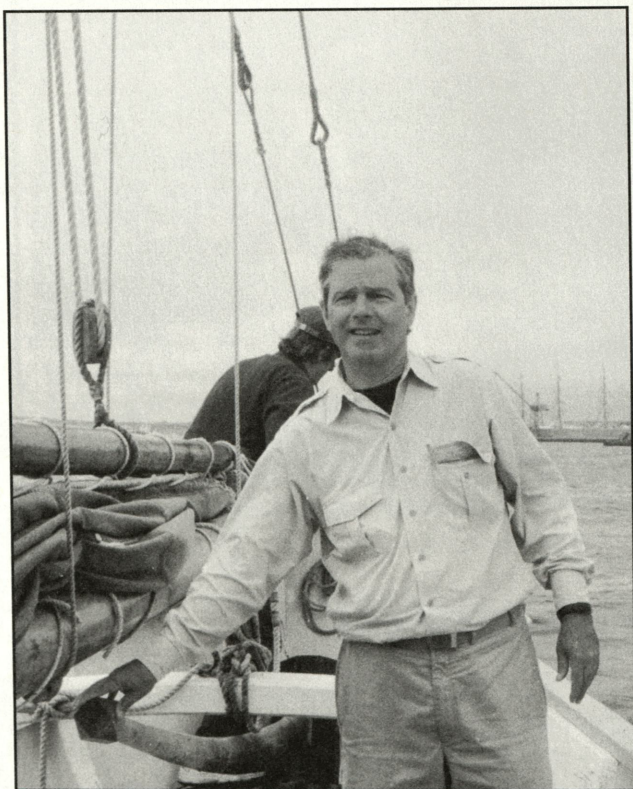
Working the Coast, a selection of artworks and artifacts depicting work along the Maine coast. Peterson Gallery.
May through the autumn of 2000.

Pinky Maine and Schooner Sherman Zwicker Go to Portland

The Museum's 40-foot pinky *Maine* sailed to Portland in late July and joined the gathering of twenty-five other traditionally-rigged sailing vessels, otherwise known as the Tall Ships of OpSail Maine 2000. Among other vessels participating in the event was the Grand Banks Schooner Museum's 142-foot auxiliary fishing schooner *Sherman Zwicker*. The *Zwicker* had made a summer of it, participating also in the Boston and Halifax events.

It was an extremely successful occasion, with almost half a million spectators on hand for the Parade of Sail into Portland Harbor and for the weekend of events and visits aboard the participating vessels.

Maine was taken to Portland by volunteers Jim Millinger and Rod Swift on Thursday. Executive Director Tom Wilcox and Library Director Nathan Lipfert, with help from Trustee Jacqueline Fawcett and other crew members, sailed her in the Parade of Sail



Executive Director Tom Wilcox at the helm of the pinky Maine.
Courtesy of Jonathan White / The Times Record, Brunswick.

on Friday. Several staff members, including Development Director Darcie Lincoln, provided information and tours of the vessel while *Maine* was tied up at Portland Yacht Services on Saturday and Sunday. Trustee Emeritus George McEvoy, skipper and patron of the *Sherman Zwicker*, and Tom Wilcox were present at Governor Angus King's Reception, held at the Portland Museum of Art Saturday evening. Each received thanks and a small token for bringing the vessels to Portland.

Two other vessels in the event have historical ties to Maine Maritime Museum: the schooners *Isaac H. Evans* and *Bowdoin* each underwent substantial overhauls during the 1970s and 1980s while hauled out at the Museum's Percy & Small shipyard site.

Gasp! Gulp! 'Tis The Season! (Almost...)

Where did the summer go? In Maine, this year, it seemed much more like autumn than summer. But soon it *will* be autumn; leaf peepers from Away will have gone home; ghosts, goblins, witches and scarecrows will be forgotten for another year; and then it will be Turkey Time again! Oh, woe!

Don't let Time fly away from you. There is neither a better time than now nor a better place than the Museum Shop for you to begin your Holiday shopping. Danièle has on hand new gifts for all occasions—not just Christmas but also weddings, birthdays, and anniversaries—new marine books, marine-related toys, reproductions, and whimsies. You will not find many of these unique items under any one roof anywhere else around. What better gift than an unusual one from Maine Maritime Museum's ever more attractive shop?

Avoid the hassle of malls and enjoy an unhurried shopping experience in the Museum shop, plenty of parking, Maine courtesy, and neighborly assistance. Remember that Members also receive a discount on purchases and that your patronage benefits the Museum's year-long programs.

How about a half-hull model built in the Museum's own Boat Shop? Have you thought how elegant it would look on your wall or in the home of special friends?

The *W. R. Grace* Comes Home

By Anne Witty, Curator

The recent installation of Charles Robert Patterson's large oil-on-canvas painting of the Downeaster *W. R. Grace* in the Museum's Crooker Gallery marks a homecoming of sorts. The ship was built in 1873 at the Chapman & Flint shipyard, just south of where the Maritime History building now stands.

The dramatic mural, measuring over 10 feet high, has an intriguing history and a bit of mystery attached to it. Painted in 1932 or 1933 for one of the four Grace Liners launched at that time, Patterson's lively and realistic work depicts the *W. R. Grace* northbound in the Pacific, heading towards San Francisco on one of her westward passages. Day is waning, and the glow cast by the setting sun tints her sails with the rosy glint of romance. A few sailors work aloft. The ship has just passed another vessel and is flying signal flags requesting "Report me all well." Altogether, this is the very picture of an able ship under full sail.

"A Fine Able Skysail-Yarder"

Designed and built by John McDonald, the ship *W. R. Grace* was one of the biggest vessels built in Bath up to that time. John McDonald had a reputation for able, well-designed vessels in sizes that broke existing records for Bath-built ships. At 218.1 feet long, with a beam of 42.8 feet, and registered at 1,892 tons, the *W. R. Grace* was a crowning example of McDonald's ship design and building skills. Basil Lubbock, in *The Downeasters*, called the vessel and the *M. P. Grace* of 1875 "fine able skysail-yarders, giving nothing away, whether in speed, good looks, or smartness of upkeep, to any other Cape Homer of their day."

Built for the California trade, the *W. R. Grace* made a dozen westward voyages from New York around Cape Horn to San Francisco, returning east generally by way of Liverpool. She was a fairly fast sailer, averaging 136 days on her westward passages. Her career ended when wrecked, along with more than thirty other vessels, in a hurricane off Lewes, Delaware, in September 1889.

As were many Downeasters, the *W. R. Grace* was named for a prominent man of business: William Russell Grace, head of a New York shipping firm that had its origins in the Peruvian guano-carrying trade and still exists today.

(A later McDonald-built ship of 1875, the *M. P. Grace*, was named for Michael, William's brother and business partner.) Her first owners were Chapman & Flint, who built her in Bath for their own account; later, ownership passed to Benjamin Flint and, by 1880, Flint & Co. of New York owned the *W. R. Grace*. The owners were close associates of the Grace brothers, who chartered both ships. Grace Brothers & Co. prospered in a triangle of trade, carrying general cargo to South America, nitrates to California, and West Coast wheat to Liverpool.

W. R. Grace & Co.

The namesake of the Downeaster, William R. Grace (1832-1904) was born in Cobh, Ireland, and migrated to Peru after the Irish potato famine. As a young man he joined a Callao ship-chandler's firm and supplied the fleet of ships loading guano at the Chincha Islands. Business prospered under his energies. By 1854, W. R. Grace was a full partner. His younger brothers, Michael and John, joined him, and the brothers began to work towards their own shipping line.

By the middle-1860s, W. R. Grace had moved to New York City. He established an office as a ship agent and charterer; his brother Michael continued in business in Callao, and John later set up a San Francisco office. The Grace brothers carried on trade between New York, Europe, and Peru, forming Grace Brothers & Co. in 1876. In New York, William R. Grace became prominent not only in business but also among the sizeable Irish community. He was elected New York's first Irish-Catholic mayor in 1880.

By 1894, W. R. Grace & Co. was incorporated. Its origins in servicing ships in the guano trade led naturally to a focus on shipping, which continued through World War II, and to diversification into nitrate, fertilizer, sugar, and cotton production. The company today is an international corporation with a focus on chemicals and packaging. Like other chemical companies, Grace has been the target of lawsuits over chemical exposure and asbestos-related illnesses. But even after recent reorganization and downsizing, W. R. Grace & Co. remains a financial force, with \$1.4 billion in annual sales.

Continued on page 7



Charles Robert Patterson's mural painting entitled "Report Me All Well: Ship W. R. Grace" can be seen in the exhibition Ports of Call: Maine Seafarers Voyage the World, now showing in the Crooker Gallery.

Paintings to Grace the Grace Liners

From the beginning, ships were a critical element in Grace's business success. At first, William R. Grace serviced and chartered sailing vessels. The company began acquiring and building its own vessels just as steam was taking over from sail. As W. R. Grace & Co. grew and diversified, it branched into passenger and freight/liner service for the South American trade.

The first Grace Liners were built beginning in 1917 and were pressed into service as troop transports in World War I. By the early 1930s, W. R. Grace & Co. undertook a new series of liners. Designed by William Francis Gibbs, of Gibbs & Cox, the four *Santa Rosa*-class vessels provided fast inter-coastal mail service as well as first-class cruising (and a welcome respite from Prohibition for the passengers!).

At \$5 million per vessel, these beautiful liners called for embellishment in the highest taste. The noted marine artist Charles Robert Patterson was commissioned to paint four murals (two each of the Downeaster *W. R. Grace* and her sister ship *M. P. Grace*) for the main dining rooms of the four liners. The Museum's painting is one of these, but exactly which vessel it came from remains a bit of a mystery.

An attempt to determine which work was done for which vessel begins with a newspaper article contemporary with the paintings. This states that one of the *M. P. Grace* murals was painted for the *Santa Rosa* (1932), which had just made her maiden voyage. A May 1953 article in "Lookout," picturing the *M. P. Grace* painting aboard the *Santa Rosa*, supports this, as does a caption on a photograph of the same "In the dining room of the *Santa Rosa*...later in Grace's Lima, Peru, office." The latter appears in William Kooiman's book, *The Grace Ships 1869-1969*. The three other paintings were done for the other liners built at that time: *Santa Paula* (1932), *Santa Elena* (1933), and *Santa Lucia* (1933)—a *Santa Clara* had been built in 1930. It seems likely that the Museum's painting was installed aboard one of these later three. To narrow it down further, we can compare it to the known history of the second *W. R. Grace* depiction, which, since 1961, has been in the collections of Mystic Seaport Museum, whose records indicate that the mural was aboard either the *Santa Elena* or the *Santa Paula*. That leaves two mysteries: are the two remaining murals of the *M. P. Grace* extant still? And which vessel did each of these painting belong to?

All four paintings were removed from the Grace Liners when hostilities broke out in World War II. The precaution proved necessary: World War II brought the loss of two of the four *Santa Rosa*-class vessels and also the 1930 Grace Liner *Santa Clara*. The *Santa Elena*, serving with convoy KMF-25A, was torpedoed in the Mediterranean in November 1943, sinking in the outer harbor of Philippeville, Algeria. The *Santa Lucia* (renamed USS *Leedstown*), was similarly destroyed; the *Santa Clara*, as USS *Susan B. Anthony*, was lost at Normandy in 1944.

The *Santa Rosa* and *Santa Paula* survived the war and continued in passenger service for the Grace Line through the 1950s. Were Patterson's murals reinstalled aboard these handsome vessels? With many questions still unanswered, the mural painting of *W. R. Grace* is likely to remain the subject of research for a time. We know that it decorated the entrance to the executive suite at W. R. Grace & Co.'s New York headquarters and thence moved with the company to Florida. When the company left Florida the oversized painting found its way "home" to Bath in 1999, a gift of W. R. Grace & Co. to Maine Maritime Museum.

The four "*Santa Rosa* paintings" prove to be the lynchpin in a fascinating story of maritime enterprise, the growth of American business, family and corporate relations, and the history of immigration. These oversized works, and even the choice of Charles Robert Patterson to paint them, bespeak the company's pride in its sail-era origins. They hearken back to the last flowering of American sail after the Civil War, to a time when William R. Grace and his brothers were eminent among maritime entrepreneurs — literally, to a time when W. R. Grace & Co. first went to sea under full sail.

* * * * *

☞ Whazzat? Come Again?!

Some "nautical language" uttered by members of the electronic media during OpSail Maine 2000:

Kitchen (for Galley)
Ladder (for Shrouds)
She Cast Away from the Dock
She Moored at the Wharf
She Docked Just Offshore
*What's the Difference between a Schooner
and a Clipper?*

Welcome Aboard !

New Members

March – July 2000

Mr. & Mrs. Samuel Adams
Mr. & Mrs. Daniel P. Allen
Mr. & Mrs. Elliott R. Barker
Mr. & Mrs. Tony Belmont
Richard Bevins
The Richard Boyd Family
Bennett Bradford
Drs. James & Susan Carter
Daniel R. Cooney
Allan & Patricia Corderman
John F. Costa
Patricia Cummings
Ed Davison
Chris DiBernardo
Brenton H. Dickson
Priscilla & Brett Donham
Margaret Dyer
David Etnier
Mary Kathleen Fowler
Daniel R. Frederick
Conger Gabel
Paul Gamache
Chris Glancy
Alan Hall
Marilyn Hartney
Scott W. Houser
Deb Hoyt
Elizabeth V. Irwin
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Mr. & Mrs. Bob Springhorn
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Charles Stevenson
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Steve Tarp
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John & Amy Tubb
Beverly E. Tuttle
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John Westman
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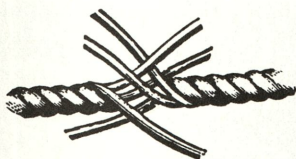
Billings: Continued from page 1

masts, and fore-and-aft rigged on the spanker mast. Europeans used this nomenclature in the 19th century, but Americans resisted, remembering the tradition that a bark was what you built when you could not afford a full-rigged ship. Anything that had at least three square-rigged masts was called a ship. The Sewalls of Bath even tried inventing a new word – “shipentine” – which really did not catch on outside of Bath.

The careful observer will notice that the *Billings* had fiddled royal masts on the first three masts. That is, these masts were made up of four separate spars, rather than the usual three for square-rigged masts. Her upper and lower topgallant yards can be seen in the photograph; royal and skysail yards have not yet been rigged. Notice also the small square opening in the vessel's side, commonly called a ballast port, for loading ballast more easily from a wharf or for discharging it more easily over the side. The photograph shows a staging rigged under this port, perhaps preparatory to planking and caulking it shut.

In front of the *Billings* are two tiny schooners, engaged in the commerce of the port of Rockport. In the foreground is a vessel with what appears to be a deck load of cordwood for the town's lime kilns, loaded down so far that her deck seems to be awash at the lowest point of the sheer. In her hull and rig she appears to be a St. John River (New Brunswick) woodboat, with the exception of the bowsprit, which the woodboats generally lacked. Behind the woodboat is an old-style straight-sheer schooner with a small raised poop deck, also substantially loaded, with lumber. This is likely an outgoing cargo, perhaps from the lumber mill run by Carlton, Norwood & Company (builders of the *Billings*).

The *Billings* left Rockport on 15 September 1885, arriving at New York two days later to load case oil (kerosene) for Yokohama and Hiogo, Japan. She was used in trade to the West Coast, primarily, until being lost to a fire and explosion in 1893.



PUZZLER From The Library

A New *Puzzler* ! We know who these folks are — sort of – but where are they from and what vessel are they posing on?

The vessel has some artistic touches – the shield painted on the forward side of the mast and a decorative cloth atop the coach house of the after house companionway, just visible behind the ladies. The vessel is a sizeable one, probably a schooner of three or more masts.

A note on the back of the photograph reads: “Marim [Marine?] Churchill, Benj. Redman, Ralph Redman, Ethel Churchill, Minnie Robbins, Aunt Grace, Ella Churchill, Chas. E. Williams.”



If you look at it from right to left, then the genders work out. The surnames are not uncommon in Maine, especially in the Penobscot Bay area. The Museum's Maine Captains Index has references to a Ralph Redman commanding small schooners in the 1860s and to a Charles E. Williams commanding a small schooner in 1883. The gents in the picture would all seem to have sufficient confidence and dignity to be shipmasters.

Can anyone out there identify the vessel and fill in the details about the people?

Library Acquires Microfilm of *New York Maritime Register*

Thanks to a generous donation from Captain W. J. Lewis Parker, and other fortuitous circumstances, the Museum's library has been able to purchase from Philadelphia's Independence Seaport Museum a copy of its microfilm publication of the *New York Maritime Register*. The 147 reels of microfilm are believed to be a complete run of the weekly paper, from 10 June 1869 (Vol. 1, No. 1) through 25 June 1941 (Vol. 73, No. 52).

The *New York Maritime Register* is a wonderful compilation of shipping information from all over the world, concentrating on the port of New York, of course, and containing mountains of data on Maine vessels. There are records of new vessels built, disasters (both losses and damage to vessels), cargoes, arrivals and departures. Much of every issue is given over to a list of vessels currently on voyages, with updated information as to where and when they were last seen. There is a complete list of vessels at New York, noting the agent for each ship's cargo and the wharf at which that vessel is loading or discharging. We cannot testify to the completeness of the data, but it is at least theoretically possible to use this microfilm to trace the career of a vessel, voyage by voyage (we are talking about merchant vessels here, not fishing vessels, warships, or yachts). We hasten to add that this would be a time-consuming

project. Still, researchers will find familiar Maine names everywhere they look in this publication, and research efforts will undoubtedly turn up useful information.

As an example, it was a simple matter to trace the beginning of the career of the Bath-built Downeaster *Henry B. Hyde*. The *Maritime Register* documents her launching on 5 November 1884 from the yard of John McDonald (now a part of Maine Maritime Museum), and calls her the "largest and best built ship ever constructed in Maine." We do not know whether they made this up themselves or were simply reporting what they were told by someone in Bath. On 28 November she sailed from Bath and arrived at New York on December 1st, coming to her wharf the next day to load for San Francisco. For a time she loaded at a wharf in Brooklyn; then she moved across to East River Pier 19, on South Street at the foot of Fletcher. The *Hyde* sailed for San Francisco on 4 February 1885, at 2:30 PM, and arrived there on 28 June. Interestingly, this adds up to 144 days, not the 123 reported in Frederick C. Matthews' *American Merchant Ships, 1850-1900*. Perhaps the *Hyde* broke passage somewhere, and Matthews did not count the days in port. A thorough, if time-consuming, search of the *New York Maritime Register* would probably answer that question.

It would seem, therefore, that there are great opportunities here to learn more about the actual performance records of Maine ships.



Charles Robert Patterson's painting depicts the tug *Seguin* towing the *Henry B. Hyde* past *Seguin Island* as the big Downeaster departs the Kennebec River on her maiden voyage, 28 November 1884.

Volunteers Make the Difference

Did you know that Maine Maritime Museum benefits from the talents of over 250 volunteers? This dedicated group donates well over 20,000 hours each year, helping the Museum function more effectively and efficiently. In return, volunteers build lasting friendships and continually learn more about Maine's maritime history.

Volunteers are on duty each day to greet guests, answer questions, and give tours, while others help to staff the Boatshop, *Sherman Zwicker*, Museum Shop, as well as the Library and Curatorial departments. Behind the scenes, they also complete special maintenance projects, keep up gardens, serve as hospitality hosts, and assist with bulk mailings. Wherever you turn, volunteers uphold Maine Maritime Museum's mission and work to provide memorable guest experiences.

For more information on our volunteer program (or to volunteer), please call Stacy Rus at 443-1316, ext. 351.

Calendar of Events Early Autumn Listing

Look for a detailed Calendar of Events being mailed to all Members at the beginning of September !

SEPTEMBER

- 2 Midcoast Lighthouse Cruise
- 6 Seguin Island Cruise
- 10 Swan Island Cruise
- 16 Annual Membership Meeting
- 17 Midcoast Lighthouse Cruise
- 20 Volunteer Picnic
- 23 Midcoast Lighthouse Cruise
- 27 Hudson River Valley Trip
- 30 Fall Foliage Cruise

OCTOBER

- 7 Fall Foliage Cruise
- 12 Fall Lecture--"Sea Music"
- 14 Quartermasters' Day
- 19 Fall Lecture--"Charting Neptune's Realm"
- 26 Fall Lecture--"Scurvy at Sea"
- 27 Annual Pirates' Party

Matching Contributions

Contributions, and in some cases membership dues are matched by many corporations. However, the Museum has to be approved for matching funds and then apply for each match as the gift is received. If you are employed by or retired from a company that has a matching program, please let us know by calling the Membership Office at (207) 443-1316.

443



1316

Are you sometimes frustrated by modern technology? In order to avoid any possible future difficulties when trying to contact any member of the museum staff, please clip (and save) the following list of staff extension numbers !

<u>Department/Name</u>	<u>Ext.</u>
Exec. Director (Tom Wilcox)	324
Administrative Assistant (Sue Drumm)	321
Library Director (Nathan Lipfert)	328
Curator (Anne Witty)	333
Registrar (John Hudson)	326
Boatshop Manager (Will West)	341
Museum Shop/Front Desk	331
Museum Store Manager (Danièle Lambrechts)	340
Development/Marketing Dir. (Darcie Lincoln)	327
Education Coordinator (Jason Morin)	325
Finance/Personnel Officer (Kathy Fuller)	330
Grounds Maintenance (Mike Footer)	342
Maintenance & Security Dir. (Dave Boulette)	335
Membership Secretary (Barbara Potter)	344
Public Programs Director	323
Public Program Admin. Ass't. (Althea James)	322
Volunteer Coordinator (Stacy Rus)	351

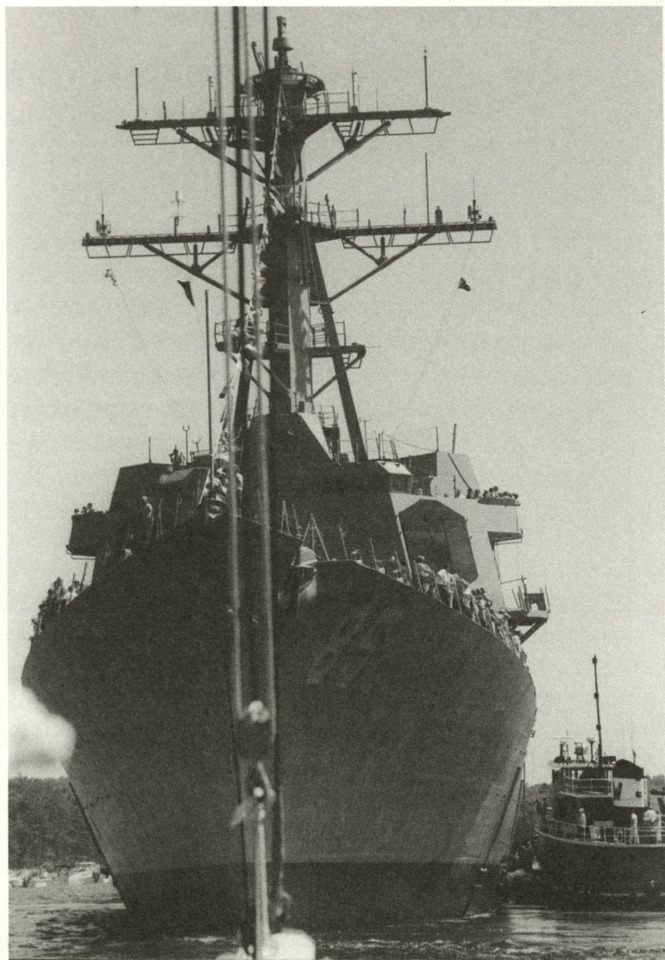


Photo by Philip C. F. Smith

On 2 July 2000, Bath Iron Works launched McCampbell (DDG85), its 20th Arleigh Burke Class Aegis Destroyer. Only one more is scheduled to be built and launched on inclined ways. Thereafter, all new hulls will be fabricated on a Land Level Platform at the south end of the yard and will be "launched" into an adjacent floating dry-dock. The final traditional launching should take place in early 2001. It will be an historic day along the Kennebec River, so be sure to witness this momentous event from the shipyard itself or from a spectacular vantage point atop the new Sagadahoc Bridge connecting Bath and Woolwich.

MAINE
MARITIME
MUSEUM



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